

JEFFERSON MONTHLY



All I Want For
Valentine's Day
Is A Trip
To The Coast

A photograph of a woman with blonde hair holding a baby. The woman is looking at the baby with a smile. The baby is looking towards the camera. The image is set against a light blue background with a white curved border at the bottom.

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In an illuminating new book by Mary Z. Maher and Alan Armstrong, *Telling the Story*, twelve actors from the Oregon Shakespeare Festival have been invited to contribute to a different narrative, one that takes place before and behind the scenes. (See *Theatre & The Arts*, p. 10)



ON THE COVER

Sunset at Coquille Point Bandon vertical.

PHOTO: SUSAN LANGSTON



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PHOTO: SUSAN LANGSTON

The coast: a most romantic getaway.

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Gaining Momentum

As I sit down to write this month's column, we've just welcomed a new year. It's a time for all of us here at JPR to reflect on the accomplishments of the past year and set goals for 2015. 2014 was a good year here at JPR. We grew listener support and underwriting significantly for the first year since the Great Recession. This allowed us to strengthen our weekend programming, implement 24-hour service on all our stations, expand and improve our local news coverage, welcome a new environmental reporter to our newsroom and replace obsolete equipment at several critical transmission sites with state-of-the-art gear that improves our reliability. We have many projects underway that we'll complete in 2015 – projects we think will create better programming and a stronger transmission plant for you in the year ahead. But, outside the scope of our daily work, the new year inspires us to step back to see a wider view that reveals the core values of our enterprise. In taking this opportunity, our work in 2015 will align with a broader vision of who we are – as fellow citizens of our unique region, as members of the national and regional public radio community, as a valued educational and cultural outreach program of Southern Oregon University and as stewards of the funds our listeners so generously entrust to us.

Here's where we're headed in 2015:

- We continue to produce and broadcast content that informs our listeners; makes them think, laugh, and reflect on what it means to be human; and keeps them connected to their community, their environment and their world.
- Partner with NPR to realize our goal of meeting audiences where they are and embracing new emerging technologies for discovering, consuming and engaging with public radio rich content.
- Further strengthen our radio transmission plant, improving its reliability for listeners, reducing downtime of our network and making repairs and maintenance more cost-effective.

- Build on the energy and trust that now exists between public radio stations in Oregon and the Northwest to further our collaborative work with the goal of creating powerful regional journalism and a stronger regional public radio audience and community.
- Improve the efficiency of every aspect of our administrative work so we can dedicate more of our organizational resources to creating inspired programming and reliably delivering our content to our listeners.
- Create stronger relationships with other Southern Oregon University departments by strategically partnering with campus programs that result in tangible benefits for our listeners while raising awareness of SOU as an innovative, distinctive and diverse place to acquire an education and make a difference in the world.
- Grow listener support and underwriting revenue so we have the resources to fulfill our aspirations and our public service potential.
- Lay the groundwork for building a new JPR studio facility, one that supports a new level of public service and is a catalyst for supporting the work of our incredibly talented staff and volunteers.
- Effectively communicate JPR's philanthropic value to citizens of our region, building long-term funding mechanisms through bequests, endowments and planned gifts that will sustain JPR's ability to serve future generations.
- Last, but certainly not least, take steps to ensure that JPR is a supportive, fun, financially sound, creative and humane place to work – one where fresh ideas, teamwork and personal accountability are recognized, valued and fostered.

I look forward to the work ahead and to seeing what we'll achieve together in 2015.

Paul Westhelle is JPR's Executive Director.



Heceta Head Lighthouse

All I Want For Valentine's Day Is A Trip To The Coast

By Jennifer Margulis
Photos by Susan Langston

Roger and Vicki Leaming —
they *romance* all the time;
Even inclement days are
beautiful on Coast.



PHOTOS: SUSAN LANGSTON

Well, what I really want for Valentine's Day is a trip to the Bahamas.

Jamaica, Hawaii, Costa Rica—those places would be fine too. But since the price of air travel seems to be going up—especially around the holidays—as gas prices are going down, local romance is a lot more affordable.

Unlike Southern California where the beaches are thronged with surfers and sun-bathers and you often have to inhale other people's car fumes for hours in stop-and-stop traffic just to get to the beach in the first place, Oregon beaches are much less crowded, easier to access, teeming with wildlife, windswept, and, yes, *romantic* any time of year.

With over 360 miles of sand dunes, rocky bluffs, and Douglas fir forests, the Oregon Coast has a uniquely rugged beauty that you can't find on any other coastline. Sure, the wind whipping the sand can sting your bare ankles sometimes. Also true that the weather isn't always perfect. And, yes, you'll need to bring lots of layers because you never know how much the temperature will fluctuate in the next ten minutes. But the small coastal towns that are an easy drive from Southern Oregon and Northern California are among our state's best-kept secrets, places where you can find scrumptious dinners for two, reconnect with your inner child by rolling down sand dunes, and walk for miles on open beaches holding hands.

"There's nothing more relaxing and romantic as getting away to the Oregon Coast, no matter what time of year it is," said Molly Blancett, public relations and social media manager for Travel Lane County, when I reached her by phone. "There's something about the ocean air and the breeze and the views that's just so calming. You leave everything behind but you don't have to go far to get away."

Roger and Vicki Leaming, on a recent trip to the Oregon Coast from Albany, Oregon, agree. The Leamings actually prefer to visit in the off-season when the weather is



cooler and there are fewer people on the beaches. They've spent this chilly December day chanterelle hunting—and have a bag of the funnel-shaped light orange mushrooms to show for it—and hiking to Blacklock Point along the bluffs just south of Floras Lake near Langlois.

“We romance all the time,” says Roger Leaming, smiling at his wife, adding that for him the coast is both magical and magnificent.

“The most romantic thing is walking along the ocean with Roger and picking up shells,” Vickie tells me, revealing that she and Roger have been married for 21 years. A jeweler by trade, Vickie also likes to hunt agate and to look for the glass floats that are placed on the beaches by volunteers in Gold Beach between February and April each year for lucky tourists to find.

Each town on the Oregon Coast has its own weather patterns, but in February you can usually expect a mixture of sun and rain, with highs inching towards 60 degrees Fahrenheit and lows a few degrees shy of freezing. Bring your own candles, favorite mood music, a warm sweater, an all-weather jacket, a bathing suit (the ocean will be too cold for swimming but you'll want one if you stay at a hotel with a pool or a seaside cottage with a hot tub), and your favorite indoor activities for together time in case you get tired of storm watching. Then plan your mode of attack: some travelers like to stay in one town all week and take day trips to other places. Others prefer to be on the move: starting in the south and driving up the scenic and winding Highway 101 to different tourist attractions and beaches, spending the night in different places each day.

Have a Fling in Florence

Just three hours southwest of Portland, **Florence, Oregon** is best known for its shifting sand dunes and its forty miles of Oregon Dunes National Recreation Area. Though the sand dune adventure companies

are usually closed in February, you can warm up with a hike up the dunes, and then run or roll down them. At other times of year you can rent a sand board or sand sled, explore the dunes with an organized dune buggy trip, or rent an ATV by the hour or the day and explore them on your own. Since I'm not much for all-terrain vehicular travel adding noise and pollution to the beaches, February strikes me as the best time to explore Florence. But Molly Blancett insists the buggy rides leave visitors with a new appreciation for Mother Nature, as the knowledgeable hired guides will take you to wildlife-rich lakes and streams that are very difficult to access any other way.

But the real romance in Florence is the newly restored **Heceta Head Lighthouse**, 13 miles north of the city. With its signature red roof and sweeping vistas of the rugged coastline below, Heceta Head is purportedly the most photographed lighthouse on the Coast. It's an easy half-mile hike up to the lighthouse itself. Though tours of the lighthouse itself don't run in the off-season (they start up again in March), the observation area is open all year.

You'll also want to stroll through **Historic Old Town**, along the Siuslaw River, which boasts seafood restaurants and European-style cafés. And if you get tired of all the fresh air and sick of being so wholesome and healthy, head to the **Three Rivers Casino and Hotel** (<http://threeriverscasino.com>; 5647 Highway 126; 1-877-374-8377) to try your luck at the \$5 black jack tables.

Consider Coos Bay

The largest city on the Oregon Coast, Coos Bay is often stereotyped as an industrial, noisy city. It's usually overlooked by the quieter better-heeled traveler, but before you shrug your shoulders at a Valentine's Day vacation in Coos Bay, you need to actually visit it. We were enchanted by **Mingus Park** (<http://coosbay.org/departments/>

parks; 541-269-8918), which has lit fountains, a miniature lighthouse surrounded by a paved walkway, and a year-round heated swimming pool (\$4 for adults/\$3 for kids). Just behind the lake are the Choshi Gardens, a hidden gem in Southern Oregon. More extensive than the Japanese Gardens in Lithia Park in Ashland and comparable to the Japanese Gardens in Portland, the gorgeous Choshi Gardens were created over a more than ten-year period to honor Coos Bay's sister city of Choshi, Japan. The gardens boast a bamboo grove, miniature bridges, dogwoods, cherry trees, Hanokie cypresses, rhododendrons, yellow pond lilies, rock terraces, and more.

Then there is the spectacular drive along **Cape Arago Highway**, just south of Coos Bay, with its precipitous drop-offs, hundreds of shore birds, huge, crashing waves, and salt-tolerant trees clinging for life on the tops of boulders just off the shoreline. Though some visitors are disappointed that you can't go all the way to the Cape Arago Lighthouse, the views of it from along the scenic points on the highway are beautiful.

You Can't Beat the Bluffs in Bandon

There's a reason so many southern Oregonians visit Bandon so often. The views from Coquille Point are among the best on the entire Oregon Coast, the locals are friendly and welcoming, and the yellow and pink sunsets postcard perfect. This town of about 3,000 inhabitants also boasts massive waves crashing against unusually shaped boulders just off the shoreline, dozens of hook-beaked puffins sunning themselves on the rocks, and a paved path along the bluff with an astounding view around every corner with benches for you and your sweetie to catch your breath.

Kathy and Grant Webb, who moved to Bandon less than two years ago, have

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Ten Lessons For Climate Activists From The American Robin

For climate activists, this feels like the last moment. This summer, the Inter-governmental Panel on Climate Change released its latest report, covering *Impacts, Adaptation, and Vulnerability*, using by far the most sobering language to date. Among the impending risks that it identifies with “high confidence” are:

- Extreme weather events leading to breakdown of infrastructure networks and critical services such as electricity, water supply, and health and emergency services.
- Food insecurity and the breakdown of food systems linked to warming, drought, flooding, and precipitation variability and extremes, particularly for poorer populations in urban and rural settings.
- Loss of marine and coastal ecosystems, biodiversity, and the ecosystem goods, functions, and services they provide for coastal livelihoods, especially for fishing communities in the tropics and the Arctic.
- Loss of terrestrial and inland water ecosystems, biodiversity, and the ecosystem goods, functions, and services they provide for livelihoods.

These dire warnings are having, at best, only a slight effect on policymakers. In November, President Obama and President Xi Jinping of China made history by agreeing on targets for greenhouse gas emissions. However, the agreement allows China to **increase emissions until 2030** – only then has China pledged to begin reductions. The latest round of international climate negotiations ended in December with little progress toward the goal of a binding climate treaty in Paris next year. Meanwhile, the Republican takeover of the Senate in the mid-term elections has increased the political power of opponents of

action on climate change. For example, the new chairman of the Senate Committee on Environment and Public Works will be climate-change denier James Inhofe of Oklahoma, the author of *The Greatest Hoax: How the Global Warming Conspiracy Threatens Your Future*.

It seems that massive public pressure will be needed to bring about action. In September, an estimated 300,000 people filled the streets of New York City to demand action on climate change. This event, and other marches around the world this fall were a reflection, among other things, of desperation. How loud must we scream before our so-called leaders will listen? How many hundreds of thousands must fill the streets before our so-called leaders act?

In times like these, we need the perspective and renewed energy to be gained from nature's example. We can all take inspiration from the fabled courage of the lion, the memory of the elephant, the teamwork of the wolf pack. But these are animals we may never actually see. In truth, we need look no farther than our back yards to gain instruction from nature. Here are ten valuable lessons climate activists can learn from a species so familiar that we take it for granted: the American Robin.

1. It's good to be common

The American Robin is one of the most common and widespread native birds in North America. This large population gives robins great resilience in the face of ecological and climatic challenges.

Build the movement!

2. Adapt to where you are

Robins are found from steamy southern swamps to the Alaskan tundra. Their remarkable ability to adapt to local conditions and resources is the secret of their success.

Frame your message with regard to local conditions

3. And also have one special skill

For all their adaptability, robins also have a specialized skill: their earthworm-hunting behavior, which opens up a rich resource few other birds exploit.

Know your special talent and make the most of it

4. Figure out how to take advantage of the dominant paradigm

Robins thrive in part because of their ability to make the most of human environments, nesting in our backyards and foraging on our lawns.

Don't be afraid to make alliances and to engage with mass media

5. Be alert for phonies

Robins are among the few birds able to detect and toss out the eggs of the parasitic Brown-headed Cowbird, thus protecting their nests from invaders.

Welcome only those who truly share your values

6. Know when to move on

Throughout their wide range, robins exhibit facultative migration – that is, they adjust their winter residency to conditions. In a cold winter, they head south; if the next year is mild, they may remain resident all year.

Know when to stage a tactical retreat, in order to win another time

7. Produce lots of young

Robins often produce two broods of offspring per year. That gives them a huge advantage compared to less fecund species.

There's no substitute for the energy and idealism of the young when building a movement.



increased the political power of opponents of

CONTINUED ON PAGE 11

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Theatre and the Arts

Molly Tinsley

Telling The Story Times Three

Actors strive onstage to “tell the story” laid down by the playwright and envisioned by the director. In an illuminating new book by Mary Z. Maher and Alan Armstrong, *Telling the Story*, twelve actors from the Oregon Shakespeare Festival have been invited to contribute to a different narrative, one that takes place before and behind the scenes. This composite account begins with the circumstances that propelled them into acting then describes the multi-faceted, idiosyncratic processes, which, leavened with dashes of luck, have supported their onstage success. This story is not without plenty of comic relief: think David Kelly speaking into a stray slipper instead of a telephone or Brent Hinkley trying to chomp an undefrosted corn dog.

But another story, hovering in the background, deserves mention first. It concerns Maher and Armstrong’s own process of gathering and telling the story of *Telling the Story*! For Maher’s previous three books on Shakespeare in performance, she’d interviewed a line-up of renowned actors from Stacy Keach to Kenneth Branagh then either embedded the actor’s words in commentary of her own or introduced a question-and-answer format. Armstrong, former director of Southern Oregon University’s Center for Shakespeare Studies and regular dramaturg for the OSF, suggested an alternative method, inspired by the sense that their preliminary four-hour conversations with each actor flowed so smooth and rich, it was like “uncorking ancient bottles of wine.” Why get in the way?

After Maher agreed—they would step behind the curtain altogether—neither she nor Armstrong looked back despite the two intense years of Herculean editing that followed. For they were dealing with “natural-born raconteurs,” who improvised freely on every prompt. Each interview

generated between 17,000 and 30,000 words, which would have to undergo radical trimming to meet the 7,000-word cap for each chapter. Then each chapter needed to be organized to foreground its most colorful threads and its distinctive voice. Armstrong calls their process “creative non-fiction.” It presents an engrossing panorama of perspectives on acting in which surface divergence bends ultimately to consistency.

The starting points for each actor probably map a Bell curve for the profession. Nell Geisslinger is the daughter of actors, Anthony Heald grew up in “a home with a heady mix of culture,” and John Tufts attended theatre frequently from a young age. David Kelly had “found ...[his] place in drama and music” by age twelve; Mark Bedard favored his prep school’s talent shows, but after being cast as Sky Masterson in its production of *Guys and Dolls*, he began to take acting seriously: “it was so much easier than football,” where he “got beat up all the time.” Richard Howard first acted in high school, discovering it filled a void left by the death of his father.

On the later end of the spectrum, Danforth Comins played varsity soccer in college until an injury led him to try an acting class. Kevin Kenerly planned to channel his gift for drawing into a career as a prosthetic engineer. Mark Murphey attended Baylor University planning to study medicine. Jonathan Haugen somehow rose from high school drop-out to opera singer before studying theatre. Michael Elich, born to a teen-age mother, the first of five kids in a struggling family, was guided into a drama class in junior high because he was so “withdrawn.” Although he found acting freeing, it was years before he considered it a possible vocation. Most surprising of all is Vilma Silva’s deferred professional debut: she did perform in high school and earned an undergraduate de-

gree in acting. But then she worked as a sales person and bank teller for six years to pay off her student debt, before being lured back to the stage! (Prayer of thanks to the god of thespians.)

Once set on their theatre tracks, the actors begin to manifest certain commonalities: they are highly intelligent, dedicated to personally honed methods of script analysis and line-learning, character development, and pre-show preparation. Most subject a new role to various forms of research: Tufts, for example, traveled to England to retrace the steps of Henry V from Shrewsbury to Agincourt. They are all captivated by the challenges of Shakespeare's poetry. They appreciate a number of the same directors for their brilliance and their willingness to listen to actors' ideas. They admire and learn from their fellow actors and love many like family. In fact, the desire to belong to a repertory company has governed their professional choices, and chances are they had to audition more than once to be accepted into the OSF.

Telling the Story offers a bonus: brief tours through the inner workings of several of the Festival's most imaginative productions in recent years. Haugen, Heald, and Tufts report on rehearsals for the mind-bending *Equivocation*, where playwright Bill Cain could only see the "flaws in his structure" if there were no flaws in the acting, and demanded relentless perfection from the cast. Silva speaks to playing Goneril opposite alternating Lears. Howard recalls the evolution of *The White Snake*, with playwright-director Mary Zimmerman, who began crafting the script during the first rehearsal. Elich divulges the secret of director Kate Buckley's wonderfully successful *Shrew* while Haugen and Silva illuminate the amazing genius of Amanda Dehnert.

As a reviewer, familiar with almost all the productions mentioned in *Telling the Story*, I couldn't put the book down. Ultimately I found its revelations humbling. How many times I've left a performance, especially of Shakespeare, satisfied and certain that I'd "got" what the director and actors were playing—the implicit vision, the various nips and tucks required to get all its pieces to fit together. Now they tell me they often had something quite different in mind!

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)



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Almanac *From page 9*

8. Be confident

Robins are often described as "bold," "confident," and "confiding," in contrast to related birds like the shy Varied Thrush. There is no doubt that the outgoing behavior of robins has contributed greatly to their success.

Believe in your cause whole-heartedly, and others will too.

9. Be friendly

In addition to their boldness, robins appeal to us because they're friendly – even if they're keeping us company in the garden in order to snatch up earthworms!

A friendly, positive approach will gain many more listeners than one wrapped in doom and gloom.

10. Sing!

For many of us, the rich warbling song of the robin announces the arrival of spring, lifting our spirits after the hard winter. Isn't a beautiful message what we all want to hear?

No matter what, sing!

Pepper Trail is a naturalist and writer in Ashland, Oregon. An earlier version of this essay appeared in *High Country News* (October 2014).

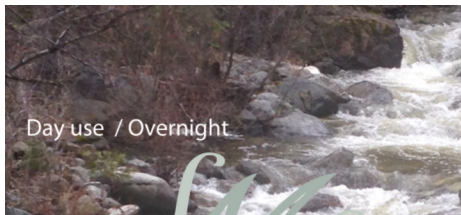


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Inside the Box

Scott Dewing



Taking A Byte Out Of The Internet

A “bit” is the smallest unit of digital information. Put 8 bits together and you get a “byte”. Amass a billion bytes and you have a “gigabyte”. A thousand gigabytes is a “terabyte” (TB), which is the storage capacity of the hard drive in an average desktop computer today. Now imagine a billion 1TB hard drives. Together, all of those hard drives have the storage capacity of 1 zetabyte.

Today, it’s estimated that all the information that’s available on the World Wide Web is in the neighborhood of 4 zetabytes, which would require 4 billion 1TB hard drives to store it all. The average hard drive is an inch thick. Stack all of those hard drives on top of one another and the tower you’ve created shoots out into space more than a quarter of the way to the moon.

The reason for this astronomical amount of data storage is that we’re storing everything. The data systems we’ve developed have a storage bias. They’re architected with the underlying premise of retention. Every email and text we send, every picture and video we take, every Twitter and Facebook posting we make—all of it is stored out in “the cloud”, that ethereal non-place out in cyberspace that we cannot touch, or smell, or see.

But the cloud is a very real place too because all of that storage capacity is made up of millions of computers in massive data centers all over the world. All of those zetabytes are stored on hard drives spinning away 24/7/365.

In addition to that is data backup and replication. Data isn’t just stored on one hard drive because that hard drive is eventually going to crash. Data gets backed up to other hard drives. It gets replicated to other high-availability computers in the cloud so that when one of those computers crashes, the data is still seamlessly available. The data systems we’ve archi-

tected are not only designed to store everything, but to never lose any data. Ever.

“Everyone is so excited about the cloud,” said Howard Lerman, co-creator of an app called Confide, in a recent interview in the *New York Times*, “but the cloud is really a drunken Xerox machine making copies of pretty much everything that everyone has said anywhere and spewing it all over the place.”

It’s Happy Hour at The Cloud and we’re all drunk on data.

Folks like Lerman want to begin deleting data out of the cloud (a.k.a. the Internet) one byte at a time. Confide is a secure messaging app that enables users to send messages via a smartphone to one another that are deleted as soon as they’re read.

When a Confide message arrives on your phone, you can’t even see the text until you run your finger beneath each line. This prevents users from taking screen-shots of your message and saving it as a picture. When you’re done reading a message, it breaks apart into bits and disappears, graphically simulating what is (supposedly) happening on a computer’s hard disk out in the cloud.

Lerman and his partner Jon Brod, created Confide for secure messaging. Data destruction is a secondary effect of that.

“For you to be truly secure, the stuff that you say shouldn’t be lying around in one place you have no control over,” said Lerman. “It used to be, 20 years ago, that the stuff you said in conversation would be gone. That’s not true anymore.”

That’s because more and more of our conversations, both personal and business-related, are not face-to-face conversations, but digitally brokered communications passing through the conduit of the cloud—and being stored there forever whether we want it to or not.

Perhaps the first app architected for data destruction rather than retention was

SnapChat, which allows users to share pictures and short videos with one another that are then deleted. Released in 2013, SnapChat is designed for spontaneity not preservation for posterity. When you send a Snap to a friend, they have to tap and hold their finger on it to view it for up to 10 seconds. Then, by default, it's gone.

The development of apps like SnapChat and Confide signal the beginning of a new communications paradigm that doesn't have a storage bias, one that's designed to delete rather than retain and replicate. Some of this will be driven by increased public awareness of security and privacy concerns as stories of hacked companies, such as Sony, and invasions of privacy and leaked email and photos of celebrities and politicians continue to make the headlines.

But I think more than that will be the Millennial Generation's attitude toward data. Their generation—those born between 1980-2000—is the first generation to grow up amidst the digital data deluge of the cloud. They use email sparingly, if at all. It seems that the older the technology and the more storage-oriented it is, the less they use it. They're opting to use SnapChat to interact rather than other cloud-based social media platforms like Facebook and Twitter. They're more inclined to throw away data rather than keep it.

I'll admit that my evidence for this trend is purely anecdotal. While I'm no expert on digital trends, I do have two teenage daughters and work at a high school where I get to be an anthropologist observing and studying the natives' behavior in the wild.

Their backlash against the "keep everything" mentality and desire for only keeping that which is relevant and important might run deeper than I initially suspected. A former student, who is now in business school, contacted me recently to bounce an idea he had for an app for one of his school projects.

"Basically, it's similar to Twitter," he explained, "but there's a built-in expiration on the posts. They automatically disappear from your feed and get deleted unless enough of your followers vote to keep the post alive because they deem it to be worthy of saving."

It's an idea worth keeping.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.



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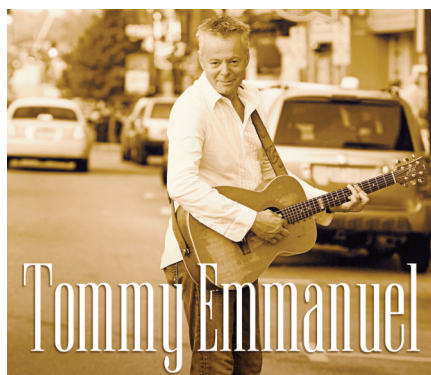
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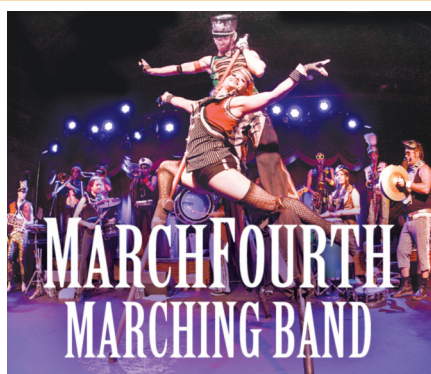
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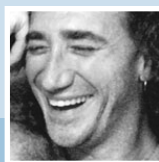
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Recordings

Paul Gerardi

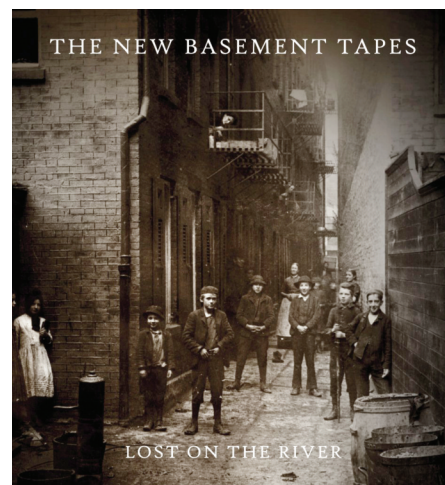
The New Basement Tapes – Linking The Old And The New

The New Basement Tapes is a group of musicians brought together by T Bone Burnett to write music to Bob Dylan lyric's created during the *Basement Tapes* era. To fully understand the new, we start with the story of the old.

The Basement Tapes is Bob Dylan's sixteenth recording, released in 1975. Its genesis came in the late spring of 1967 when Dylan began recording new songs and traditional roots music with The Hawks who were his backing band for the 1965-66 tour. The Hawks consisted of Robbie Robertson, Garth Hudson, Rick Manuel, Levon Helm, and Rick Danko who would later become known as The Band. Exhausted from the tour, The Hawks (minus Helm who had left earlier) rented a house outside of Woodstock, New York that became known as Big Pink.

In July of 1966 Dylan had a motorcycle accident in which he experienced cracked vertebrae and a mild concussion. He began a convalescence at his home in Woodstock he had dubbed *Hi Lo Ha*. It was in the Red Room of this house where recording for *The Basement Tapes* began one year later, but was soon moved to Big Pink when it became evident that the activity interfered with the domestic life of Dylan, his wife, and their two children. Meanwhile, in the basement of Big Pink, Garth Hudson had set up two stereo mixers on loan from Dylan's manager Albert Grossman, and a set of microphones borrowed from Peter, Paul, and Mary.

The Basement Tapes was typified by both traditional tunes and new compositions. Once Dylan had left his Woody Guthrie beginnings and became known for incorporating new avant-garde ideas into popular culture, he became weary of the dandified belligerently modern sound and returned to a rootsy sparse band sound



that would anticipate the genre later known as Americana. To bring that band sound about, Dylan would practice traditional covers and then go play them with The Hawks. It was a folkie kind of music, who according to Robbie Robertson "was still very questionable to us – it wasn't the train we came in on". It was in the linking of the new compositions and the old covers that Dylan re-engaged with traditional American music.

In much that same way that Billy Bragg and Wilco took old Woody Guthrie lyrics and put them to music for the *Mermaid Avenue* album, T Bone Burnett and *The New Basement Tapes* used Bob Dylan lyrics written at Big Pink and *Hi Lo Ha* to create the songs for the recording *Lost On The River*. Dylan and his band ultimately formed into a collective for the purpose of writing and recording, and *The New Basement Tapes* has held true to that process. While Dylan, Robertson, Danko, Hudson and Manuel took months for the original *Basement Tapes* to run its course, this new configuration of James, Mumford, Giddens, Goldsmith, and Costello spent only two weeks in the studio.

It is an amazing, and exceptionally suitable, pool of talent that T Bone Burnett pulled together for *Lost On The River*. Jim James, the leader of My Morning Jacket, has a voice, guitar style, and writing ability that lend well to bringing out the Dylan in the lyrics while moving the song itself to a fresh indie inspired place. Mumford & Sons' Marcus Mumford has a dolefully wry sensibility that is an apt attribute in his treatment of Dylan's lyrics and place the songs close to the original Basement style while conveying new musical shades all his own. Rhiannon Giddens of The Carolina Chocolate Drops lends an almost spiritual quality to the project, soulfully singing lead vocals when in front, and providing soaring harmonies when in a support role. Taylor Goldsmith, one of the two brothers in the band Dawes, uses his signature vocal styling to bring a modern sound to lyrics over 40 years old. Elvis Costello's central offering to *Lost On The River* is a continual stretching of the boundaries of where a writer, who is a very different composer than Bob Dylan, can musically take a listener who is used to the trademark Dylan lyric and sound. All of these fine musicians sing lead vocal on the songs for which they wrote music.

Jim James leads off *Lost On The River* with the haunting "Down On The Bottom", romps playfully on "Nothing To It", provides a somewhat retro feel for "Hidee Hidee Ho #11", and belts out roots rockin' vocals with an indie twist on "Quick Like A Flash".

Marcus Mumford's first track, "Kansas City", is a delicious combination of sorrowful and happy, "When I Get My Hands On You" is a sparse but beautiful love song,



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"Stranger" is a seamless marriage of Mumford/Dylan styles, and "The Whistle is Blowing" is an instant classic.

The first thing you hear from Rhiannon Giddens is her haunting banjo followed closely by a melody sung with a celtic flair which then blossoms into the beautiful story song "Spanish Mary". Her next offering, "Duncan and Jimmy", is a rootsy story with soaring harmonies, then comes a haunting alternate vision for "Hidee Hidee Ho #16" who's lyric content is similar to Jim James' version #11. Giddens wraps up her songs with a spiritual treatment of "Lost On The River #20".

Taylor Goldsmith's melodic constructions and vocal style is a perfect match for the job of updating Dylan's lyrics with a modern anthemic feel on "Liberty Street", "Florida Key", "Card Shark", and "Diamond Ring".

Elvis Costello gives an edgy roots rock treatment to "Married To My Hack" and "Six Months in Kansas City", while taking

"Lost On The River #12" and "Golden Tom-Silver Judas" to a tender opposite. The places Costello takes Dylan's lyrics reminds me that one needs to let go of all expectations when listening to any project in which Bob Dylan is involved. Each repeated listening is an act of discovery.

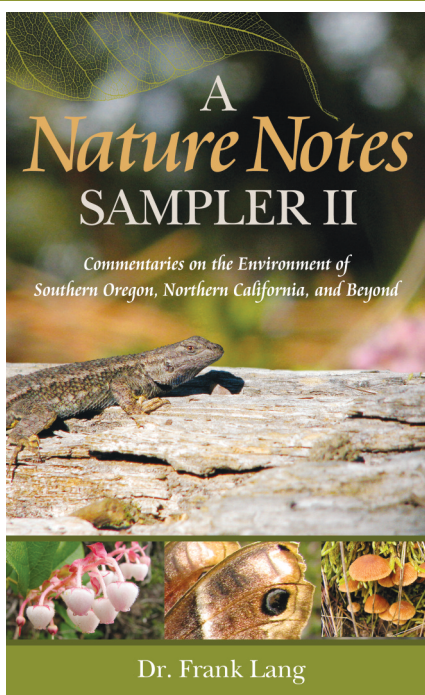
The New Basement Tapes is a thoughtful, talented collective, their recording "Lost On The River" gently melds the new and the old into the timeless, and producer T Bone Burnett's handling of the project and the musicians is an inspired effort.

Burnett explains it best in his own words, "what transpired during those two weeks was amazing for all of us. There was a deep well of generosity and support in the studio at all times, which reflected the tremendous trust and generosity shown by Bob in sharing these lyrics with us in the first place."

Paul Gerardi is morning host of Open Air on JPR's Rhythm and News Service, and continues to be one of the hosts for The Folk Show. You can find out more about Paul by reading his biography at ijpr.org or by visiting his website at www.paulgerardi.com



Lost on the River: The New Basement Tapes - an album produced by T Bone Burnett featuring a collective of musicians recording under the moniker The New Basement Tapes—Elvis Costello, Rhiannon Giddens, Taylor Goldsmith, Jim James and Marcus Mumford.



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Nature Notes

Frank Lang

Glowworm

An acquaintance recently asked me, "Why don't we have fireflies here in the west. Oh, how I miss them." "For the same reasons we don't have screened porches," was my reply. "It isn't hot enough or humid enough, like fire fly country in the east." I forgot to add that the Rocky Mountains are in the way. Actually we do have fireflies, but they don't glow when they fly as adults. However, that doesn't mean that we don't have things that glow in the dark.

We have little glowworms that glimmer, glimmer, and rotting wood that glows at night with an eerie luminescence. Our glowworms are members of the beetle family Phengodidae. Adult males are up to an inch long, orange and black with distinctive feathery antennae and short protective wings with flying wings exposed. Males don't glow. The wingless females are larger and look like larval stages of both sexes. Both females and larvae of both sexes glow from a series of luminescent spots. The glow of females enhanced by chemistry is thought to attract males, kind of like lip gloss and perfume.

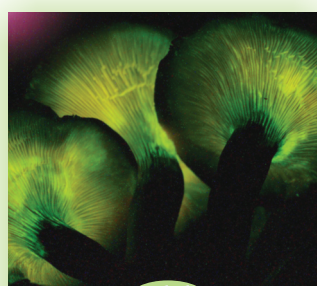
The predatory larvae and adult females feed on soft-bodied insects and other small organisms, especially millipedes or thousand legged worms as they are sometimes called. The females coil around the hapless millipede, subdue it by biting just behind the head, then proceed to eat their way south, if you know what I mean, leaving behind the head, legs and the empty ring-like segments of poor millipede's shell.

To find glowworms go out along trails in the woods on dark summer nights and

keep your nose to the ground. You will probably look and look and never see glowworms, until you least expect them.

Many wood-rotting fungi bioluminesce to create the so-called fox fires of the forest. The fine strati or mycelium of the fungus that penetrate the

damp rotting wood, or its fruiting body, the mushroom, or both, glow in the dark. Several of our local mushrooms, the Jack-O-Lantern and the Honey Mushroom, glow when alive and well. Too dry? No luminescence, no matter how dark it gets. At Boy Scout camp I remember peering out between the tent flaps to see the eerie glow of fungal mycelia in the damp wood of old, downed, rotting conifer logs. A spooky sight for kids of any age.



At Boy Scout camp I remember peering out between the tent flaps to see the eerie glow of fungal mycelia in the damp wood of old, downed, rotting conifer logs.

Many different plants and animals luminesce as a result of complex chemical reactions involving oxygen. Several different enzymes called luciferases, several different substrates called luciferins, and adenosine triphosphate or ATP as an energy source, interact, producing light. The name of the substrate and its enzyme is from the Latin *lucifer* meaning light-bearing. The enzymes and the substrates vary, depending on the organism. The light produced is in the visible part of the spectrum and produces very little heat. When you first see the pale ghostly glow of rotting wood at night or see tiny spots of light on the ground, your first thought might be of Lucifer with a capital L.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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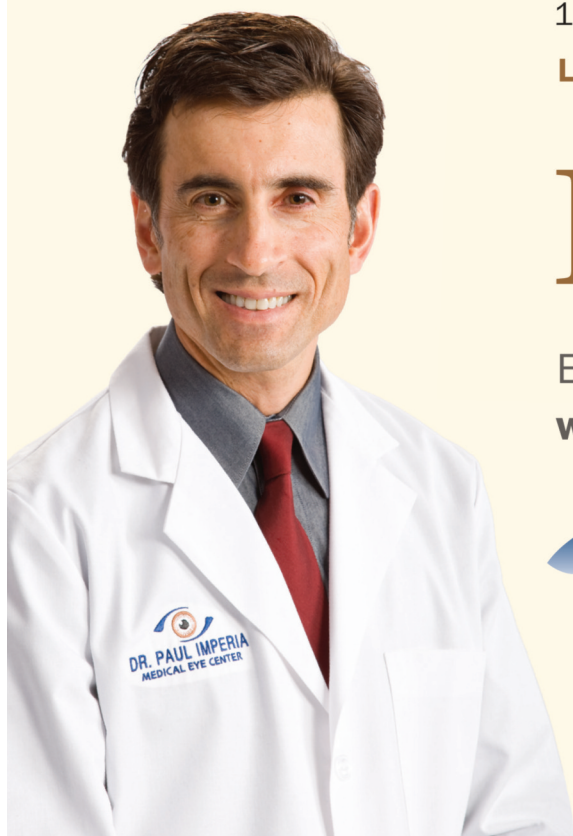
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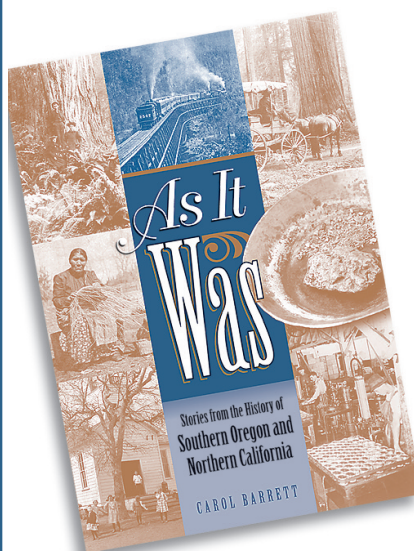
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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Hotels Once Attracted Guests To Klamath Hot Springs

Maryann Mason

Keeping Travel" was an expression for hosting travelers when Richard Beswick and his wife bought property in the 1860s from homesteader A.M. Johnson along the California-Oregon Stage Road on the southeast bank of the Klamath River. Johnson, who raised cattle, horses, and trapped along the river, maintained good relations with the Indians who hunted and fished on the property.

When the new stage road reached the area, the Beswicks built a 10-room hotel. Each room had a wash bowl, water pitcher, mirror, coal oil lamp, and chamber pot. Mrs. Beswick ran the hotel, which offered her home cooked meals. They sold the property in 1887 to the Edson brothers and moved to Ashland, Ore.

The Edsons created the Klamath Hot Springs resort, building a 75-room hotel with a barber shop and health spa. The community of Beswick at one time had a post office, saloon and grocery store. The Edsons met trout fishermen and other guests at the Ager Railroad Station with a horse-drawn stage, replaced later with a seven-passenger Locomobile.

The Edsons sold the property in 1922, and fire destroyed it in 1924.

Sources: Overton Hessig, Alice. Looking Back: The California-Oregon Stage Road From Ager, California To Topsy, Oregon. Carson City, Nevada: Self-published, 1978. Print; "Klamath Hot Springs Hotel." Copco Lake Store. 2000. Web. 20 Oct. 2014. www.copcolakestore.com/in_1887.htm.

Master German Gunsmith Moves To Jacksonville, Ore.

By Gail Fiorini-Jenner

A master gunsmith from Bavaria, Germany, John Miller, came to the United States at the age of 20 in 1830. He found employment in New Jersey for several years, where he married Mary Smith Smutz, who had also emigrated with her family from Baden, Germany. Together, the couple would raise eight children.

After moving to Burlington, Iowa, which was a frontier outfitting town, tales of the West lured the Millers to Jacksonville, Ore.

Jacksonville was a booming gold town by 1860 and the most important settlement in Southern Oregon and Northern California. Miller established a small shop in Jacksonville and immediately became known as a skilled gunsmith. He expanded his business and opened a hardware store at 109 West California St. He also invested in mines and real estate. Miller was famous for his fine muzzle-loading, percussion rifles, but only a handful have survived.

Miller died a wealthy man in 1893, and Miller Gulch, off Jackson Creek, was named after him.

Source: Chipman, Art. "Jacksonville Gunsmith." Siskiyou Sites And Sagas; Yearbook of the Siskiyou Pioneer Sites Foundation 1 (1966): 8-9. Print.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

The Art of Waking

To rise from sleep,
the days molting from within, to stretch
toward pines circling the lake, with one breath
held beneath reflected spruce, until
there is no ascension from water. Imagine
an exit threaded to the periphery, where cattle turn
to drink from the well of their imprints.
To walk among the desolate and ash
of last year's pelicans, the throb of wings
a memory, where dragonflies whirl
locked in heat until they drop,
their faint hearts' glow listless
as the pulse of embers. If I could unravel
the brief excess of their mating,
I might step from the circuitry
of sleep, no longer adhering
to disfigured words, the chalky
kiss of love, our binding of earnestness.
Here, no words, no disgrace, as if today
folded back without a name,
no pleasure, but the compass of the body
stretching everywhere, the way a moth begins, squeezing
out
from one life into another, more swift and brief.

Jonah Bornstein's most recent book of poems is *The Art of Waking* (Wellstone Press, 2012), from which this month's poem are taken. His chapbooks of poems are *Treatise on Emptiness* and *We Are Built of Light*. He is one of five poets represented in *Voices from the Siskiyou*, and his work appears in the anthologies *September 11, 2001: American Writers Respond*, *Walking Bridges*, and *Deer Drink the Moon: Poems of Oregon*. Jonah Bornstein lives in Ashland, Oregon, where he is the editor/publisher of Wellstone Press (wellstonepress.com).

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Patty and Vince Wixon,
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Elegy for Aryeh

*The day you died,
the day folded back without a name*

I arrived here in the dark,
a crystal fog flittering in my headlights,
luminous as that day
along the lakeshore in the fall,
when together we walked into holiness.
In the dark morning,
I opened the door to possibility,
imagining a life briefer than my own,
a place where sons must turn to each other
instead of to their father,
where song no longer breathes
in your lungs or lifts from your tongue,
but rises from the mouths of others.

In mourning, I turned the lights off,
closed the car door, waited in the dark.
Crystals fell collecting
in a white dust around me.
I knelt to retrieve them—
these still and quiet things
that eluded me while you lived,
dissolved now at my touch
and formed a pool
of understanding in my body.

Oh my fierce and gentle brother, I will draw
water for you from this fog, these fragile wings.
I will hold the water in my palms
for others to drink.
To this deep and abiding well
you have built within me,
I will return
again and again.



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EarthFix

Cassandra Profita

New Oregon Rules Require 10 Percent Cleaner Fuels

The Oregon Environmental Quality Commission voted 4-1 on January 7 to pass new rules that will reduce greenhouse gas emissions from transportation fuels by 10 percent over a decade.

The rules require companies that import fuel into Oregon to reduce the carbon intensity of their fuel mix. That will mean substituting alternative fuels such as biofuel, natural gas, propane or electricity for gasoline and diesel.

The rules create a program similar to the low-carbon fuel standards already in place in California and British Columbia. Washington Gov. Jay Inslee has directed his state Department of Ecology to implement its own version.

The low-carbon fuel plan would allow the state to suspend the rules if there's not enough clean fuel to meet the standard or if the rules trigger excessive price increases. It also allows companies to buy and sell clean fuel credits on a new, state-regulated marketplace.

Renewable energy companies and environmental groups say the rules will boost the market for cleaner fuels while reducing contributions to climate change. The petroleum industry has been a chief opponent of the new rules, arguing that they

will drive up gas prices that there isn't enough low-carbon fuel available to meet the requirements.

Before voting, all five commissioners expressed concern about the potential for negative economic impacts, but most agreed that they support the goal of carbon reduction.

Commissioner Jane

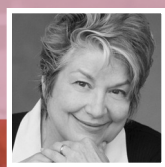
O'Keefe voted no on the rules.

"I am worried that there will be jobs lost," she said. "The people who are most vulnerable in this state are the people who are financially vulnerable, people in poverty. I believe they will be the most hit by the economic effects of this rule."

Commissioners Colleen Johnson and Melinda Eden said the final decision on the program really rests with the state

“
Renewable energy
companies and
environmental groups say
the rules will boost the
market for cleaner fuels
while reducing
contributions to climate
change.”





The Splendid Table

Lynne Rossetto Kasper and Sally Swift

Little French Fudge Cakes

Legislature. The state's low-carbon fuel program was created by a bill passed by the 2009 Legislature. It will expire at the end of this year unless lawmakers vote to extend it.

"This is a legislative mandate, if you will, and it's been five, six years," Eden said. "So we're kind of a little slow getting this going, and I agree that if the Legislature wants us not to do this, then the Legislature has the power to change its mind and to end the program down the road."

The new rules went into effect on February 1, 2015, but carbon reduction requirements wouldn't start until 2016. That means in order to meet the 10 percent reduction goal, the Legislature will have to vote this year to remove the 2015 sunset on the program.

Gov. John Kitzhaber has urged the Legislature to lift the sunset, and early last year he directed the the Department of Environmental Quality to move forward with the program — despite the fact that the Legislature hadn't yet voted to extend its lifespan.

Jessica Moskovitz, communications director for the Oregon Environmental Council, says having the new rules in place will make that vote more likely to happen in the next legislative session.

"One of the things that was holding the Legislature back from lifting the sunset in 2013 was the fact that the DEQ hadn't laid out clear rules, so legislators didn't know what they were voting on," she said.

Democrats gained two seats in the state Senate in the November election, which supporters of the low-carbon fuel standard say translate into enough votes to lift the 2015 sunset.

EarthFix reporter Cassandra Profita is based in Portland at Oregon Public Broadcasting.

EarthFix is a public media partnership of Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio, KLCC and the Corporation for Public Broadcasting.

If you can melt chocolate and stir, you can make these cakes, and no commercial mix has chocolate as good as this. Quality chocolate is like breeding: it always shines through. Goopy chocolate pockets stud the cakes, while the cake itself is nearly as dense as fudge.

There is a real bittersweet edge here. For the kids add another 3 tablespoons of sugar. For yourself, keep the adult attitude; put the young ones to bed, light the candles, and pour two glasses of port.

You could turn this recipe into a cake by baking it in a 9-inch spring-form pan lined with parchment. Increase the cooking time to about 35 minutes.

Wrapped, the cakes keep well in the refrigerator for up to 5 days.

Cook to Cook: The pan you choose will change the baking time of this and other recipes. Here, the dark pan called for gives you fudge cakes in 16 to 18 minutes; shiny pans lengthen the baking time by a few minutes more. We use a dark (not black) nonstick metal pan for this recipe.

Ingredients

One 3.5- or 4-ounce bittersweet chocolate bar (Lindt Excellence 70%, Valrhona 71%, Scharffen Berger 70%, or Ghirardelli 70% Extra bittersweet, in order of our preference), broken up

1-1/2 ounces unsweetened chocolate, broken up

5 tablespoons unsalted butter

1 teaspoon ground cinnamon

1-1/2 teaspoons vanilla extract

2 large eggs plus 1 yolk (for a double recipe, use 5 eggs)

1/2 cup plus 2 tablespoons sugar

1/8 teaspoon salt

3 tablespoons unbleached all-purpose flour, organic preferred (measured by dipping and leveling)

Half of a 3.5- to 4-ounce bittersweet chocolate bar, broken into bite-sized pieces

Instructions

1. Preheat the oven to 375°F. Butter a dark metal 6-cup cupcake tin.

2. Combine the broken-up bittersweet and unsweetened chocolates with the butter in a medium-sized microwave-safe bowl. Melt them for 2 to 3 minutes at medium-low power. Check by stirring, as chocolate holds its shape when microwaved. Or melt it in a heatproof bowl over simmering water.

3. In a medium to large bowl, whisk together the cinnamon, vanilla, eggs and yolk, sugar, and salt until creamy. Stir in the flour to blend thoroughly. Then stir in the chocolate/butter mixture until smooth. Finally, blend in the bite-sized pieces of chocolate. Pour the batter into the cupcake pan, filling each three-quarters full.

4. Bake the cupcakes for 18 minutes. Insert a knife into the center of a cupcake. It should come out with some streaks of thick batter. If you have any doubt about doneness, press the top of a cupcake to see if it is nearly firm. Remove them from the oven. Cool the cupcakes in the pan on a rack for 5 to 10 minutes to serve warm, or for 20 minutes to serve at room temperature.

From *The Splendid Table's How to Eat Supper* by Lynne Rossetto Kasper and Sally Swift, Clarkson Potter, 2008.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

friends from Georgia who spend three months every winter here just to take advantage of the incredible storm watching in Bandon. “Last February was a good time to visit,” Grant Webb says. “The weather was beautiful, the beaches quiet. There’s plenty of great lodging. It’s very romantic.” Volunteer interpreters for Shoreline Education Awareness, a non-profit that educates students and the public about the importance of the habitat and wildlife along the shoreline, the Webbs still smile at each other when they count how many years they’ve been together: they’ll celebrate their 44th wedding anniversary in Bandon this year.

But the biggest draw to this seaside town is, of course, the **Bandon Dunes Golf Resort** (<http://www.bandondunesgolf.com>; 57744 Round Lake Drive; 888-345-6008), which is one of the best in the United States. According to AP writer Jeff Barnes, golfers in private jets fly to Bandon from all over the world to play at the rugged courses nestled in hearty pines, which were built by Chicago entrepreneur Mike Keiser to resemble the golf courses he loved in Scotland and Ireland. If golf is not your idea of a *romantic* activity, don’t miss a stroll around **Old Town**, a visit to **Face Rock State Scenic Viewpoint**, and a trip to the **Coquille River Lighthouse** at the far end of **Bullards Beach State Park**. You can buy your special friend some candies and chocolates at **Bandon Sweets & Treats** (<http://www.bandon-sweetsandtreats.com>; 255 2nd St SE; 541-347-7072), an old-fashioned candy store, and buy locally made premium cheeses, as well as an ice cream cone about as big as your head at **Face Rock Creamery** (<http://www.facerockcreamery.com>; 680 2nd St.; 541-347-3223).

A Working Fishing Port in Port Orford

Port Orford is a 45-minute drive south of Bandon and has less expensive seaside cottages and other lodging than other places on the Coast. The first thing we saw when we rolled into town was a beggar with a cardboard sign asking for money amid the cute antique and quilt shops in this decidedly working class, slightly rundown town of only a little over 1,000 inhabitants.

Port Orford is the oldest town on the



A crab trap at Port Orford.

Oregon Coast and has the distinction of still having a working port. They raise and lower dozens of fishing boats into the water via a boat-lifting crane, which is fascinating to watch. The 1870 **Cape Blanco Lighthouse** is considered one of the nicest on the Oregon Coast. Though there are no interpretive tours in February, you can enjoy the grounds and a sunset walk along the eight miles of trails. You may spot whales and seals from **Port Orford Heads State Park** (which also has a charming free museum, open only April – October), and **Humbog Mountain** offers a challenging hike, with a rise of over 1700 feet.

No Hurry in Curry

A perfect spot for storm watching, **Gold Beach**—the county seat of Curry County—is a town of just 1900 people, which was settled in the 1850s when miners found gold in the sand along the Rogue River. The dream of getting rich quick did not pan out (get it?) and today the town is a little rough around the edges. Nearly fifteen percent of the locals live below the poverty line. Tourists usually come to Gold Beach for the jet boat tours (May 1 to Labor Day), fly-fishing, coastal hiking, spectacular views, and wind-blown beaches. But even when the boats aren’t running there’s plenty to do and see.

If you and your significant other are book nerds (like we are), you’ll want to spend an afternoon having coffee, browsing

the bookshelves, and admiring the local art on display at **Gold Beach Books** (<http://www.oregoncoastbooks.com>; 29707 Ellensburg Avenue; 541-247-2495). “There is no Frigate like a Book to take us Lands away,” Emily Dickinson once wrote. “This Traverse may the poorest take without oppress of Toll.” Who needs Hawaii?

You can also watch artisans handcrafting myrtle wood bowls and miniature lighthouses at the **Rogue River Myrtlewood Shop** (<http://roguerivermyrtlewood.com>; 29750 Ellensburg Ave; 541-247-2332) and pick up a bouquet of stargazer lilies and some chocolate walnut fudge at **Flowers By The Sea** (29730 Ellensburg Ave; 541-247-7673).

Bear Claws, Brandy, and Beaches in Brookings

Just six miles north of the Oregon-California border on Highway 101, Brookings is the southernmost coastal town in Oregon. It was first established in 1913 by John Brookings as a site for his lumber business and its current population is about 6,450. In the 1920s lily bulb farming was introduced in Brookings, an industry that is still going strong. According to the city’s website, the 12 miles between Brookings and Smith River produce “100% of the lily bulbs grown in North America.” But the citizens of Brookings are known for their love of a different flower: Azaleas. The city has an

Azalea Middle School, a 33-acre Azalea park that includes native azaleas that predate Lewis and Clark's expedition, and an annual Azalea Festival held every May. Who knew?

If you like brandy, there's a micro-distillery in Brookings called **Brandy Peak** (<http://brandypeak.com>; 18526 Tetley Road; call for an appointment during the off season: 541-469-0194). If you like bear claws, the ones at **Bakery-by-the-Sea** (and their apple fritters) are the stuff that dreams are made of (this mother-son bakery also has irregular off-season hours and are a bit hard to find, so plan ahead; 1105 Chetco Avenue #A; 541-251-3665).

Like elsewhere on the Oregon Coast, the natural beauty is the real draw to Brookings. Lauri Ziemer, who is originally from Eureka, California but has lived in Brookings for eleven years, says to always keep your eye on the sea. "Eventually you'll spot a plume of water spouting from a whale blowhole," Ziemer promises. Ziemer recommends the **Redwood Nature Trail** on the Chetco River as well as walking along **Harris Beach**, **Crissey Field**, **Whaleshead Beach**, and **Lone Ranch Beach**. Temperatures this far south tend to be more mild than the Central and Northern Oregon Coast so you may very well find yourself enjoying sunshine and blue skies in February in Brookings. If the sea is calm and you remember your binoculars, the best place to spot gray whales is at **Harris Beach State Park**.

Lisa Nichols, a flute teacher who lives in Ashland, and her partner, a writer, spent their honeymoon in Port Orford last summer. Nichols, who grew up in Keene, New Hampshire, especially loved the hiking trails, the natural beauty, and the feeling of community.

"If you're going to the Coast, don't miss the redwoods," Nichols advises. "They're totally majestic and otherworldly. They make you feel sufficiently small, to give you perspective."

Whether you travel alone, or with your special someone, the Oregon coast is not to be missed. Go ahead, find the romance in the majesty of this natural wonder.

Jennifer Margulis, Ph.D., is a frequent contributor to the *Jefferson Monthly* and the author of *Your Baby, Your Way: Taking Charge of Your Pregnancy, Childbirth, and Parenting Decisions for a Happier, Healthier Family*. A Boston native, she lives with her family in Ashland, Oregon.



PHOTO: SUSAN LANGSTON



PHOTO: SUSAN LANGSTON

Port Orford is a working port; Magical light on the trail to Blacklock Point.

IF YOU GO:

Three Romantic Places to Stay on the Oregon Coast

Wild Spring Guest Habitat

<http://www.wildspring.com>

92978 Cemetery Loop Road, Port Orford
541-332-0977

With an outdoor hot tub overlooking the ocean, a labyrinth, and beautifully decorated cabins that are as cozy as the Hobbit holes described in J.R.R. Tolkien's famous books, Wild Spring Guest Habitat is an eco-friendly luxury resort that inspires healing and creativity. It comes highly recommended and has been praised in both the *New York Times* and *Sunset Magazine*. Start saving for next year. They aren't giving away this destination lodging.

Heceta Head Lighthouse Bed & Breakfast

<http://hecetalighthouse.com/bed-breakfast>

Highway 101, mile marker #178, half way between Florence and Yachats
1-866-547-3696

A 7-course gourmet Northwest breakfast, handmade quilts on the beds, an original fireplace in the parlor, antique furniture, and the chance to sleep in a restored light keeper's Victorian home, this bed and breakfast is a romantic's romantic lodging, in a 19th century kind of way.

Tu Tu' Tun Lodge

<http://www.tututun.com>

96550 North Bank Rogue River Road,
Gold Beach · 541-247-6664

Considered one of the nicest hotels in Oregon and quieter in the off-season, this elegant resort offers personable service in a scenic setting on the Rogue River. The highly touted restaurant serves a full hot breakfast and late afternoon hors oeuvres but is not open for dinner in February, except for Valentine's Day weekend. Some rooms have wood-burning fireplaces and soaking tubs on private balconies but though the lodge is wired for WiFi, you may not get cell phone service in most of the rooms, and don't expect to watch TV either; the point of being at Tu Tu' Tun is to get away from it all.



First... The News

Geoffrey Riley

What Is A Clock?

The correct response to that headline is “well, duh...” But bear with me here; the clock I’m talking about is not mechanical, and does not hang on the wall. When public radio people say “clock,” they really mean “schedule.” And the changing of the clocks a few months back made for some changes in the news programming you hear on JPR.

Our colleagues at NPR had been working with affiliate stations across the country for some time to create more opportunities for local content in the NPR news magazines. And voila: as of November 17, 2014, the clocks changed for both *Morning Edition* and *All Things Considered*, creating a ripple effect on local stations and their programming choices.

Take a look at the *Morning Edition* clock shown here. You can see, first of all, why it’s called a clock: it’s a visual representation of the hour. And second, you can see how that hour is allocated... what NPR broadcasts at various points in the hour, and what is available for local stations to cover and replace with local material. By the way, I’m not committing industrial espionage... the clocks can be found easily on the Internet.

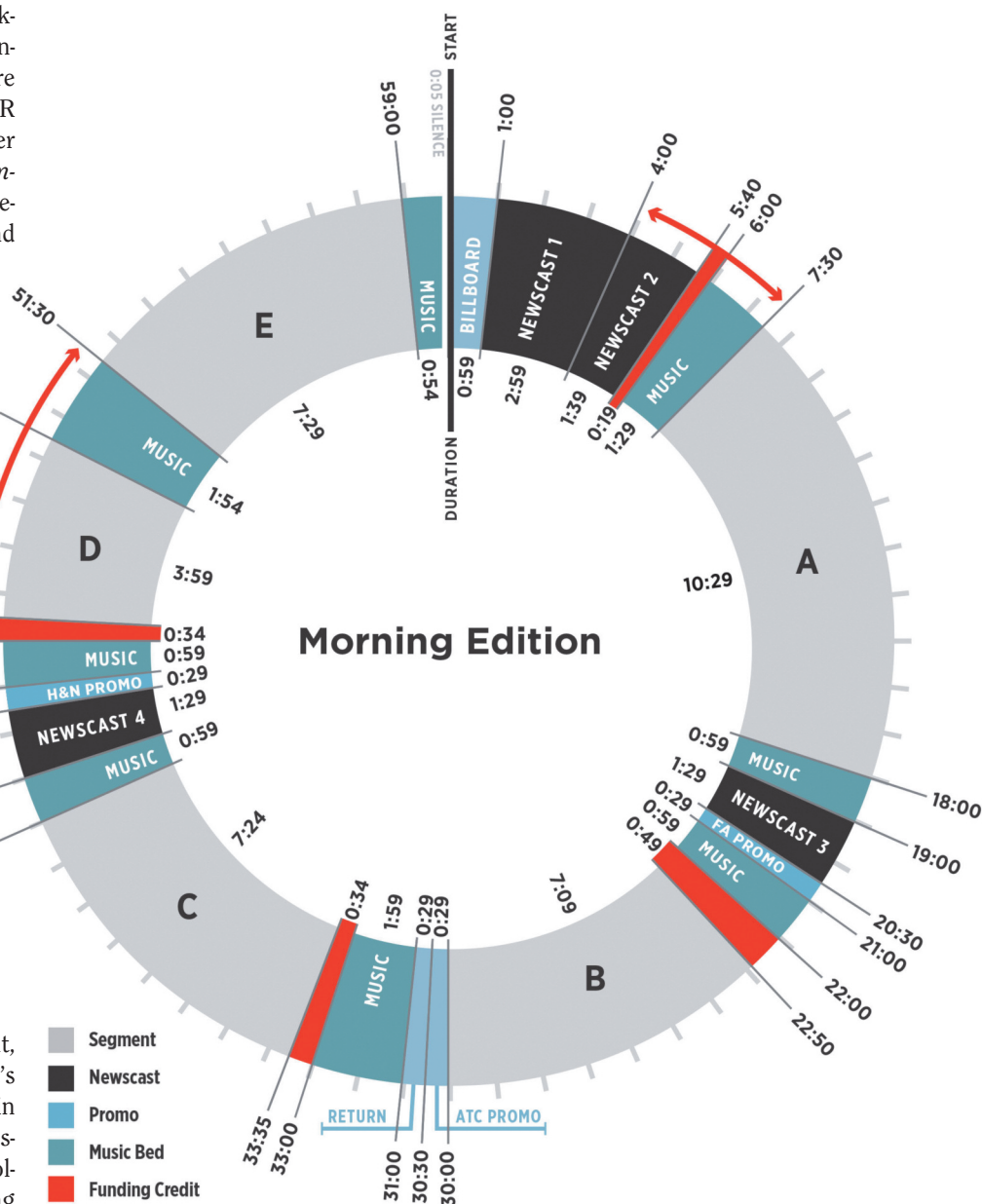
The top of each hour is pretty much what listeners had come to expect: a billboard setting up the contents of the hour ahead, lasting a full minute. That is followed by a network newscast (“Newscast 1”). Note the division at the four-minute mark: this is where you always hear the NPR newscaster say “This is NPR.” We have the option of leaving the network at that point, and we do, at 6 AM, 7 AM, and 8 AM. That’s when our own Barbara Dellenback jumps in and gives a local newscast instead of “Newscast 2;” it runs until 6:40 into the hour, followed by a 20-second network funding

announcement and a 30-second local announcement.

And you can see that if we did NOT take the news time, you’d hear more NPR news, followed by music. This is a little change, because NPR used to provide news where that music bed is now. The bigger changes come further into the hour: notice the positions of Newscasts 3 and 4 (from NPR)... at 19:00

and 42:00 into the hour. Morning Edition no longer provides a network newscast at the bottom of the hour, so at 6:30 AM, 7:30 AM, and 8:30 AM, you hear Barbara again with a short local newscast, RIGHT AFTER the billboard (don’t you love all the visual terms for audio items?).


So you get the overall approach now: shorter news breaks, but more often. For



PROGRAM GUIDE

Rhythm & News

www.ijpr.org



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Stations

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KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

KVYA 91.5 FM
CEDARVILLE/
SURPRISE VALLEY

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8–10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents

our purposes at JPR, there is now no single newscast in *Morning Edition* longer than two minutes and 40 seconds. But you get them twice an hour instead of once, for a net gain in minutes of news each hour.

And look at the space at 45:35 into the hour... this is the feature block, where we run longer audio features from JPR's Liam Moriarty and other reporters from around the country. This is the place to get the kind of in-depth reporting you expect from *Morning Edition*, but from our corner of the world. Our regional features run at 6:45 AM (repeating at 8:45 AM) and 7:45 AM. These used to run closer to the bottom of the hour.

Beyond *Morning Edition*, the clock changes forced amendments to many other programs; that's the ripple effect I wrote about earlier. Because the local news changed in length at the top of each hour, the clock for *The Jefferson Exchange* changed as well, but only by starting the actual content of the program 50 seconds earlier. You'd have to literally set your watch by the program to notice the change.

But the clock changes made life challenging for JPR's Eric Teel. In addition to being a talented broadcaster and our program director, Eric is the lucky guy who gets to tell our various computers to make all these changes. Okay, not "tell," because they really don't take verbal commands. A

series of intricate computer instructions and many hours of implementing them kept Eric busy making sure everything happened at the right time when the new clocks took effect.

If you consume *Morning Edition* and its features online, none of this affects you. But if you listen on the air—especially as you get ready for action in the morning—you might have noticed that you hear Dave Mattingly with NPR News instead of Barbara Dellenback with weather at 19 minutes past the hour. She's still there, just after the news. We hope you're adapting to the rhythms of the new clock; it's in place to give you a greater chance to keep up with the world while you move through it.

Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.

The Splendid Table[®]



AMERICAN PUBLIC MEDIA

Sundays at 9am on
JPR's Rhythm & News Service
and online at www.ijpr.org

The Splendid Table is a culinary, culture, and lifestyle one-hour program that celebrates food and its ability to touch the lives and feed the souls of everyone. Each week, award-winning host Lynne Rossetto Kasper leads listeners on a journey of the senses and hosts discussions with a variety of writers and personalities who share their passion for the culinary delights.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
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*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KZBY 90.5 FM
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Met Opera
2:00pm Played in Oregon
3:00pm Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Center Stage from Wolf Trap
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



First Concert

Feb 2	M	Kreisler*: Violin Concerto in C major
Feb 3	T	Rossini: Overture to <i>Semiramide</i>
Feb 4	W	Beethoven: Piano Trio No. 11
Feb 5	T	Mortelmans*: <i>Morning Mood</i>
Feb 6	F	Still: <i>Wood Notes</i>
Feb 9	M	Albéniz: <i>Iberia</i> , Book II
Feb 10	T	Molter*: <i>Concerto Pastorale</i>
Feb 11	W	Mozart: Piano Concerto No. 20
Feb 12	T	Hailstork: Symphony No. 1
Feb 13	F	Bernstein: Symphonic Dances from <i>West Side Story</i>
Feb 16	M	Sibelius: <i>En Saga</i>
Feb 17	T	Corelli*: Concerto Grosso in D major
Feb 18	W	Menotti: <i>The Telephone</i>
Feb 19	T	Glazunov: Violin Concerto
Feb 20	F	F. Price: Sonata in E minor
Feb 23	M	Handel*: Suite in E minor
Feb 24	T	Harris: Symphony No. 3
Feb 25	W	Herbert: Selections from <i>Natoma</i>

The magnetic Peter Mattei performs alongside the starry ensemble of Elza van den Heever (pictured here), Emma Bell, and Luca Pisanoni in the Met's production of *Don Giovanni*. New York Philharmonic Music Director Alan Gilbert crosses the Lincoln Center Plaza to conduct.



- **AM Transmitters** provide extended regional service.
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Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translators

Klamath Falls
90.5 FM
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service

Feb 26 T Bridge*: Cello Sonata
Feb 27 F Chabrier: *Suite Pastorale*

Siskiyou Music Hall

Feb 2 M Haydn: Symphony No. 45, "*Farewell*"
Feb 3 T Mendelssohn*: Violin Concerto in E minor
Feb 4 W Still: *Song of a New Race*
Feb 5 T Mozart: Serenade in B flat major, "*Gran Partita*"
Feb 6 F Stenhammer*: String Quartet No. 2
Feb 9 M Berg*: *To The Memory Of An Angel*
Feb 10 T Rozsa: Sinfonia Concertante
Feb 11 W Beethoven: String Quartet in E flat major, "*Harp*"
Feb 12 T J. Dussek*: Piano Concerto in G minor
Feb 13 F Spohr: String Quintet No. 7
Feb 16 M Molique: String Quartet No. 1
Feb 17 T Rachmaninoff: Piano Concerto No. 2
Feb 18 W Louis Glass: *Summer Life*
Feb 19 T Boccherini*: Symphony No. 2, Op. 12
Feb 20 F Czerny*: Grand Sonata for Pianoforte & Violin
Feb 23 M Handel*: *Water Music*
Feb 24 T J. Holbrooke: Piano Concerto No. 1
Feb 25 W Reicha*: Quintet in C minor
Feb 26 T Dvorák: Symphony No. 7
Feb 27 F R. Strauss: *Also Sprach Zarathustra*

Metropolitan Opera

February 7 - *Macbeth* by Giuseppe Verdi
Fabio Luisi, conductor; Anna Netrebko, Joseph Calleja, Željko Lučić, René Pape

February 14 - *Iolanta* by Piotr Ilyich Tchaikovsky
Valery Gergiev, conductor; Anna Netrebko, Piotr Beczala, Alexey Markov, Elchin Azizov, Alexei Tanovitski

Duke Bluebeard's Castle by Béla Bartók
Valery Gergiev, conductor; Nadja Michael, Mikhail Petrenko

February 21 - *Don Giovanni* by Wolfgang Amadeus Mozart
Alan Gilbert, conductor; Elza van den Heever, Emma Bell, Kate Lindsey, Dmitry Korchak, Peter Mattei, Luca Pisaroni, Adam Plachetka, James Morris

February 28 - *Die Zauberflöte* by Wolfgang Amadeus Mozart
Adam Fischer, conductor; Pretty Yende, Ana Durlovski, Toby Spence, Markus Werba, Ryan McKinny, René Pape

The South African soprano
Pretty Yende.



For more information about arts events,
visit our online Events Calendar
at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to:
ijprarts@ijpr.org
February 15 is the deadline for the April issue.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival 2015:

Angus Bowmer Theatre

- *Much Ado About Nothing* Feb 20 thru Nov 1
- *Fingersmith* Feb 21 thru Jul 9
- *Guys and Dolls* Feb 22 thru Nov 1

Thomas Theatre

- *Pericles* Feb 26 thru Nov 1

Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 www.osfashland.org

◆ Oregon Center for the Arts at Southern Oregon University presents

- *The Glass Menagerie* directed by James Edmondson - Feb 19 thru Mar 1
- *She Stoops to Conquer* directed by Dennis Smith - Feb 26-Mar 8

SOU Theatre Arts Building, Mountain Ave., Ashland (541) 552-6348 www.sou.edu/performingarts

◆ Camelot Theatre Company presents: *A Question of Words*, Feb 4 thru Mar 1

Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

Music

◆ Rogue Valley Symphony presents the *Masterworks Series IV* Concert

- SOU Music Recital Hall, Ashland - Feb 27
- Collier Center, Medford - Feb 28
- GPHS Performing Arts Center, Grants Pass - Mar 1

Tickets: (541) 552-6398 www.rvsymphony.org



Dancing People Company presents *Love and Navigation: Determining Position, Course and Distance Traveled* on February 6 and 7 at the Crater Performing Arts Center in Central Point.

◆ Chamber Music Concerts present the Hugo Wolfe String Quartett - Feb 13 and Feb 14
Located at SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6154 www.chambermusicconcerts.org Chamber Music Concerts

◆ Oregon Center for the Arts at Southern Oregon University presents

- Tutunov Piano Series: Piano Duo Ivana Kaminaska & Christopher Bowlby - Feb 14
- Siskiyou Saxophone Orchestra presents: *Dives and Lazarus*: Music from the British Isles - Feb 12
- SOU Jazz Collective - Feb 20

SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6348 www.sou.edu/performingarts

◆ Southern Oregon Repertory Singers present *The Passing of Time* - Feb 7 and Feb 8

SOU Music Recital Hall, Mountain Avenue, Ashland - (541) 552-0900 www.repsingers.org

◆ Rogue Valley Peace Choir presents: *Choral Kaleidoscope* Five Choirs Sing for Peace - Feb 15

www.roguevalleypeacechoir.org

◆ Jefferson Baroque Concerts present: Music from the *Concert Spirituel* - Feb 15

UCC First Congregational Church, 717 Siskiyou Blvd., (541) 683-6648 www.jeffersonbaroque.org

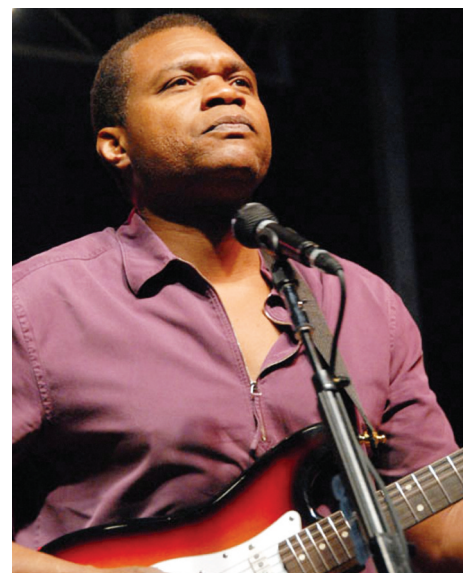
◆ Southern Oregon Chapter of the American Guild of Organists present Richard Elliott, Principal Organist of the Mormon Tabernacle - Feb 1. FREE performance - First Presbyterian Church, 8th & Holly, Medford. (541) 482-1267

◆ Youth Symphony of Southern Oregon presents its *Winter 2015 Concert Series*:

- Performing Arts Center, Grants Pass - Feb 20
- Craterian Theater at the Collier Center, Medford - Feb 21
- SOU Music Recital Hall, Ashland - Feb 22



The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on February 7.



The Historic Rogue Theatre presents Robert Cray on February 24.



St. Clair Productions presents Josh Feinberg and Ravi Albright on February 7.



Chamber Music Concerts present the Hugo Wolfe String Quartet on February 13 and 14.

- ◆ St. Clair Productions presents
 - Josh Feinberg and Ravi Albright – Feb 7
 - Ronnie Cox – Feb 27

Tickets and info at www.stclairevents.com, 541-535-3562 or Music Coop in downtown Ashland

- ◆ Craterian Performances present:
 - Jesse Cook – Feb 1
 - *Feelin' Groovy* starring Jim Witter – Feb 6
 - *Seven Brides for Seven Brothers* – Feb 9
 - *Metales M5 Mexican Brass* – Feb 12
 - *Broadway's Next Hit Musical* – Feb 19

Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

- ◆ Dancing People Company will present *Love and Navigation: Determining Position, Course and Distance Traveled* on Feb 6 and 7 at the Crater Performing Arts Center, Central Point (541) 488-9863 www.dancingpeople.com

- ◆ Historic Rogue Theatre presents:
 - Will Kimbrough – Feb 3
 - Robert Cray – Feb 24

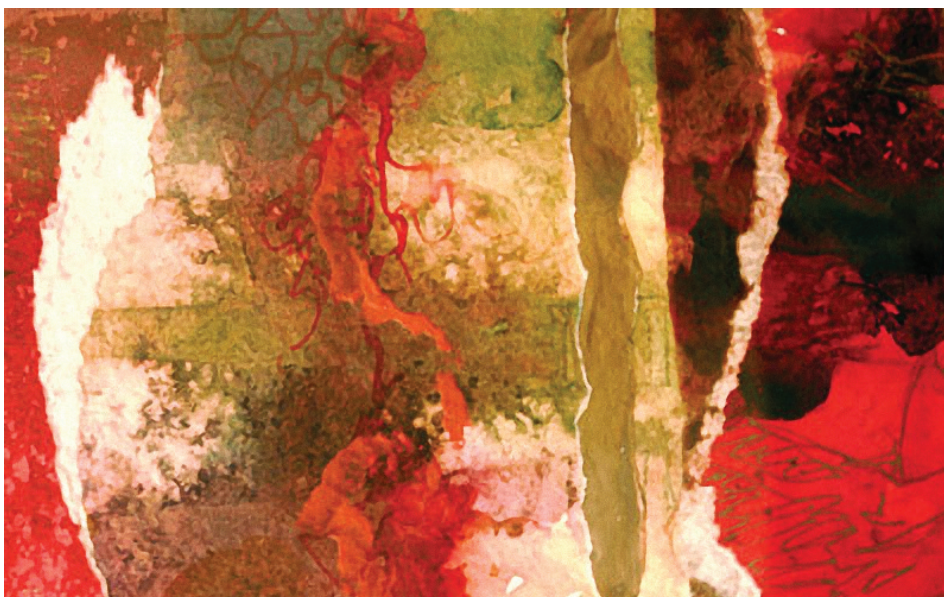
Located at 143 SE "H" St., Grants Pass. (541)471-1316 www.roguetheatre.com

Exhibitions

- ◆ Schneider Museum of Art presents:
 - *Baker's Dozen* – thru Mar 14
 - *New Works: SMA Collection* – thru Mar 14
 Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/
- ◆ Rogue Gallery & Art Center presents:
 - *Wings: Celebrating the life and works of Elaine A Witteveen* thru Feb 13
 - Rogue Valley Biennial – Feb 20 thru Apr 10

◆ Crater Rock Museum features geodes, thunder eggs, scrimshaw, fossils, and minerals from their permanent collection. Located at 2002 Scenic Avenue, Central Point. (541) 664-6081 www.crater-rock.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 www.ashlandgalleries.com



Rogue Gallery honors longtime Rogue Valley artist and Jacksonville resident, Elaine A. Witteveen in an exhibit of her paintings in acrylic, watercolor and mixed media through February 13.

- ◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

- ◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

Other Events

- ◆ 34th Annual JPR Wine Tasting: *A Celebration of Wine, Food & Community* – Feb 12
Ashland Springs Hotel, 212 E. Main Street, Ashland 1-800-782-6191 www.ijpr.org

- ◆ The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on Feb 7. (541)772-3797. www.hollytheatre.org



Historic Rogue Theatre presents Will Kimbrough on February 3.

OREGON AND REDWOOD COAST

Exhibitions

◆ Morris Graves Museum presents: *Awkward Family Photos* thru March 1. First Saturday Arts Alive! – Feb 2.

The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 www.humboldtarts.org

◆ Coos Art Museum continues its presentation *From My Palette* by Monte Rogers thru Feb 28. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents: Caleb Whitbeck painting of Trinidad Bay thru winter 2014. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org

NORTHERN CALIFORNIA

Theater

◆ Riverfront Playhouse continues their presentation of *Harvey* – thru Feb 14
Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877 Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Historic Cascade Theatre Performance Series presents:

- Zeplin Live! – Feb 7
- Tommy Emmanuel – Feb 11

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ The Oaksong Music Society presents:

- The T Sisters – Feb 8
- An Evening with Slaid Cleaves – Feb 21
- George Kahumoku Jr., Da Ukulele Boyz and special guest Daniel Ho – Feb 28

Concerts at Pilgrim Church, 2850 Foothill Blvd., Redding. Tickets @ The Music Connection, 3086 Bechelli Lane, Redding (530) 223-2040 www.oak-songs.org

Exhibitions

◆ Liberty Arts presents *Siskiyou Shutterbugs* – thru Feb 15
Located at 108 West Miner Street in Yreka. (530) 842-0222 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park presents *Sweet – A Tasty Journey* thru May 13
Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

KLAMATH

Theater

◆ Ross Ragland Theater presents the following:

- Dinosaur Train LIVE! *Buddy's Big Adventure* – Feb 17
- Monday Night @ The Movies: *The Good, The Bad, The Weird* – Feb 23

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ Ross Ragland Theater presents the following:

- Starship. feat Mickey Thomas – Feb 7
- Katie Herman and Friends: *Love Italian Style* – Feb 14
- 11th Annual Red Tie Romp – Feb 21
- *Yesterday* – A Beatles Tribute

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ Klamath Blues Society sponsors a Blues Jam every second Thursday at 8:00 pm at the After-school Lounge, 3901 Brooke Dr., Klamath Falls. (541) 815-3913 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents: *Celebration of Birds* - Feb 1 - 22
Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com

◆ Two Rivers Art Gallery presents an on-going exhibition of fine artwork by nearly 50 area artists.



Craterian Performances present: Jesse Cook on February 1.

Artwork includes rattles & drums, pine needle baskets, beadwork, corn husk dolls, acrylic & oil paintings, pastels & watercolors, stained glass, woodworking, clay, pottery, fiber arts, knitted lace, acrylics on stone, photography, jewelry, quilting, and much more. Located off Highway 97, N. of Klamath Falls, at the Chiloquin Community Center, 140 S. First Street, Chiloquin. (541)783-3326 www.chiloquinarts.com



Morris Graves Museum presents: *Awkward Family Photos* through March 1.



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by Poulenc



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Willene Gunn
Conductor
Laurie Anne Hunter



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